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PARIS, 1889

THE CHEFS-D'ŒUVRE

EDITION DE LUXE

LIVRAISON EIGHT

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AUTUMN MARKET

FROM THE PAINTING BY

G. V. GILBERT

To return to the French, the PORTRAIT OF MLLE. LEE-ROBINS may give an excellent idea of the quality of M. CAROLUS-DURAN. "Among our portraitists of international renown," says M. L. de Fourcaud, "it is necessary to cite M. Carolus-Duran, M. Bonnat, M. Henner. At the Champ de Mars, M. Bonnat appears strong, but hard and official; M. Henner, often factitious. It is M. Carolus-Duran who shines the brightest, with his happy and Flemish nature, with his easy, supple and rich painting. His full-length

FRENCH SECTION.]

THE VIRGIN WITH THE PALM. FROM THE STATUE BY DELAPLANCHE.

portrait of the Countess Vandal has a grand decorative air about it. His half-lengths of the landscape painter, Français, and of M. Pasteur are carried off as with a sleight-of-hand, sparkling with life and spirit, the texture most judicious and the color of the richest. This painter, in his moments of genius, has astonishing good fortunes."

Concerning the late FERDINAND HEILBUTH—like the last, *Hors Concours*—opinions vary more widely.

Edmond Bazire says, "You know his manner; with him everything is graceful, women, flowers, bushes, trees, the sky, the birds, the roads and the pebbles. It is too much grace everywhere and in everything. I do not deny that the eye is satisfied nor that the first impression is happy; but in the end, one becomes fatigued, and you remember that grace is not so common, even seen through a mist, and, while recognizing the qualities of design and perspective that M. Heilbuth possesses, you would wish that he were not so uniformly graceful, even when he represents the archæological excavations before San Giovanni in Laterano." Philippe Gille, on the contrary;—"For myself, one of the greatest attractions in the painting of M. Heilbuth is the truthfulness with which he knows how to render effects of open air. This famous *plein air* which all the painters of all the schools and of all the systems reclaim to-day, belongs of full right to M. Heilbuth, who is, I should say, its real inventor. Others, certainly, have done it after him, but it is something to have preceded them all. I do not deny his great ability, his profound knowledge, I state them openly, but that which I proclaim likewise is, that it is also by his sincerity that M. Heilbuth has placed himself in the front rank of our great artists, whether he works in oil or in water-colors. A truthfulness of impression admirably rendered by an exceptional execution, this is what it is necessary to say of each one of his works. No formulas, no outside inspirations, he works from himself and from his own emotion, and whether he paints in France, England or Italy, he obeys only the sentiment that he feels within him, giving, as if involuntarily, the particular color to each locality. From this proceeds the great variety in his works."

In the Retrospective section, Heilbuth was represented by two of his earlier Roman scenes, cardinals and their suites, and in the Decennial galleries his works were all concerned with the "graceful" scenes of modern life to which his later years were devoted,—"Summer Day," "The Encounter," "Promenade en Bateau," "Taking Tea," in his own handsome garden, and "Souvenir of the Thames."

OLLIN is one of the most quoted of the younger French painters and has made his reputation chiefly by decorative, idyllic compositions, painted with great delicacy and refinement of color and generally in a rather low key. One of them, his "Idyl" of 1882, was purchased and brought to this country but, as the story goes, refused exhibition in the Metropolitan Museum of New York because of its nude figures. He was born in 1850, and followed his studies in the ateliers of Bouguereau and Cabanel. At the Exposition he was awarded a Grand Prix for his portrait of a lady walking in a summer landscape. In addition to his six portraits he exhibited "Le Matin," reproduced in the photogravure, and also catalogued his "Summer" and "End of Summer," one owned in Sweden and the other in the Sorbonne, and his "Floréal" of the Luxembourg. In the "Morning," this fresh-looking young woman throwing back the shutter to greet the early day, wears a becoming white dress trimmed in dark blue, and has a red ribbon in her hat. The flower in the china vase is a gladiolus, and the important color of the shutter is a very good bluish-green, against the gray wall.

Rochegrosse's "Andromache" has already been alluded to. For this vivid and original rendering of the taking of Troy the young painter had his armor and costumes made from models of those discovered by Dr. Schliemann in his excavations. The picture was awarded a second-class medal at the Salon of 1883, and also carried off the Prix du Salon, and at the Exposition—where it was duly set off by

FRENCH SECTION.]

THE FAIRIES' GOD-DAUGHTER.

FROM THE PAINTING BY A. J. MAZEROLLE.

a black frame—it received a bronze medal. One of Meissonier's cleverest pupils is LUCIEN-ALPHONSE GROS, born in Alsace, and, like his master, with a penchant for historical incident, such as the "HORSEMEN FORDING A STREAM," which received a silver medal at the Exposition. The stormy, windy weather of this scene was very well rendered, the gray of the heavy clouds was repeated with variations in the dappled gray horse in the foreground, the richer notes furnished by the rider's red velvet, and the higher ones by the white dress of youth on the crupper.

BENJAMIN-CONSTANT is one of the most successful and most gorgeous of the "Orientalists." Before the best of his glowing canvases the reproach of "no color," so often levelled at the modern school of French painting, falls the flattest. That the artist has sometimes abused his talent and his facility—especially at the expense of his American admirers—does not impeach the sumptuous, decorative quality of his best work in which an excellent science of design is married to a rich, harmonious and never too-impossible color. His fondness for Eastern themes dates from his visit to Tangiers, after the Franco-Prussian War. "Since that day," he said, "I have had no other dream than to be a painter of Oriental scenes; to lead the life pointed out by Marilhat, Delacroix and Henri Regnault." Within the last year or two he has made professions of a change of heart, and laid the responsibility of his Eastern pictures at the doors of the dealers, who clamor for them, but his conversion is probably not very sincere and in the Salon of 1890 he returns to his old loves with a large study of radiant nude flesh in a setting of yataghans, cushions and rugs, as of old. At the Exposition he made a fine display, having gathered together the largest and finest of his canvases from all quarters, three or four of them from America. "La Justice du Chérif," "La Soif —prisonniers marocains," and "The Morning after a Victory, in the Alhambra," have all been in this country. "LES CHÉRIFAS" is of the Museum of Carcassonne, and first apppeared in the Salon of 1885. Less familiar than these to the eyes of foreigners was "The Pastime of a Caliph, Seville, Moorish Spain, XIVth century," from the Salon of 1881, and the property of M. Aug. Dreyfus. There were also two portraits of ladies and his recently completed large decorative panels for the Salle du Conseil académique of the Sorbonne,—"Les Lettres," "L'Académie de Paris," and "Les Sciences." The "Justice of the Chérif" received a medal of gold.

ONE of the most distinguished of the foreigners is SIR FREDERICK LEIGHTON, P. R. A., and he did the Exposition the honor of sending to it the latest and largest of his easel pictures, the "CAPTIVE ANDROMACHE" of the Royal Academy of 1888. Though so recently finished, the composition was arranged

FRENCH SECTION.]
THE MARBLE-PLAYER. FROM THE STATUE BY JOSEPH-LOUIS ENDERLIN.

twenty-five years ago, and the text is taken from the despairing prophecy of Hector as recorded by Homer:—

" . . . . . Some standing by
Marking thy tears fall, shall say, 'This is she,
The wife of that same Hector who fought best
Of all the Trojans, when all fought for Troy.'"

The figure of Andromache, now the slave of Pyrrhus and waiting her turn to draw water "at clear Hyperia's spring," is placed in the centre of the composition with somewhat too evident artifice and muffled in black to further distinguish her from the gaily colored and cheerful groups that surround her. Behind her rolls up one of the President's monumental blue and white skies, forming a very effective background. A great deal of thought has been bestowed upon the distribution of color in this long composition, nearly all the figures being clothed in a robe of one hue only, so that they make spots in the field, but the painting is rather thin and everything is defined by an outline. The work was purchased for the permanent collection of the city of Manchester, in 1889. Sir Frederick's exhibit included also two paintings, "Simœtha, the Sorceress," and a portrait of Lady Coleridge, and, in the sculpture gallery, his statue of the "Awakening" and a statuette, "False Alarm," a young girl, meagre and nude, looking over her shoulder at a frog on the ground behind her.

QUALLY large and important was the "Surrender of Grenada," a canvas by Francisco Pradilla, in the Spanish galleries, the only contribution of the distinguished painter who signed it. Though this dignified composition has been called "perhaps the finest historical picture of modern times," it is scarcely as dramatic or as high in artistic quality as the artist's "Jeanne La Folle," which secured him, at the Paris Universal Exhibition of 1878, the Medal of Honor and the decoration of Chevalier of the Legion of Honor, and which also carried off the highest prize at the Universal Exhibition in Vienna. The success of this work secured for Pradilla several important commissions from the Spanish government, among them portraits of Alphonsos III. and V., and an order for a large painting for the Senate Chamber, the subject to be taken from Spanish history. The latter resulted in this rendering of the giving up by Boabdil to Ferdinand and Isabella of the keys of Grenada. The painter has not thought it worth while to embellish history very much, his Catholic monarch is not very kingly in appearance, despite his war-horse and his red robes, and he puts out his hand for the symbols of possession with a rather greedy and cunning air. The sky overhead is blue and white and the painter has made a serious effort to give justness to the atmospheric values of his composition,—the quality in which his "Jeanne" excelled.

The chief feature of Boldini's exhibit, in the Italian galleries, was two nearly life-size, full-length pastel portraits of ladies in white dresses with black fans, gloves or ribbons, and executed with a dash and a spirit that no other painter could have equalled excepting the American, Sargent, or the Swede, Zorn. One of these "Portraits" is reproduced in our photogravure which, however, can only suggest the brilliant softness of the colored chalks, so very effective in skilful hands. In these large and most courageous works it was impossible to trace any reminiscences of that formerly careful and minute painting which provoked the critics to the inevitable comparison with Meissonier, or which persuaded one particularly dull and Anglo-Saxon writer to state exegetically that if the artist "is an ass in painting an angel, he is an angel in painting an ass." There were also three smaller pictures in his Exposition display,

FRENCH SECTION.]

TRIUMPH OF VENUS.

FROM THE PAINTING BY J. FELIX BARRIAS.

FRENCH SECTION]

AFTER THE DUEL. FROM THE PAINTING BY SICARD

but it was these brilliant ladies who attracted all eyes, and who carried off triumphantly the Grand Prix from the discerning jury.

Alfred Stevens, on the contrary, which used to be also a name to conjure with, now represents a talent from which some of the glory seems to have departed. Though there were in the Belgian section seventeen paintings with this signature, none of them, excepting possibly the admirable "Bête à Bon Dieu," seemed to equal the best work of former times,—such as the mystical "Parisian Sphinx." A certain curious charm of ingeniously original grayish and yet rich color characterized them, but there were apparently various indications of haste, or carelessness. One of the best—after the beautiful "Lady Bug," which belongs to the Museum of Brussels—was the portrait of Sarah Bernhardt, a scheme of yellowish grays and grayish-green foliage with a high note of a yellowish-orange palm-leaf fan. This was known both as "Fedora" and "Une Contemporaine," and hung in a corner. One of the artist's experiments represented "Un Salon," occupied by ladies and bric-à-brac, painted very thinly and, apparently, carelessly on a transparent sheet of glass through which you saw the original tracing of the design on the canvas backing underneath. "The Visit," of the photogravure, was executed in a much more conventional manner, and was principally a painter's study of textures and of modified color tones all in one key.

The "Two Sisters" of Charles Giron was the largest canvas in the Swiss section and one of the best known, it having been exhibited as far west as New York, previous to the Exposition. At the Paris Salon of 1883 it procured its author a second-class medal. He is a native of Geneva, and a pupil of Cabanel. The scene is laid in front of the Madeleine and explains itself with great clearness,—the elder sister, who has remained honest and poor, throws the Latin gesture of contempt towards the younger, riding by in ill-gotten splendor. An enormous amount of labor has gone to the making of this serious and accurate rendering of a modern subject. The artist also exhibited three portraits, rendered with great spirit and liveliness and with a somewhat richer sense of color than his grayish street scene.

M. RENAN'S thesis—the only *divertissement* of the kind, he promises, that he will allow himself—"THE ABBESS OF JOUARRE," has inspired a clever French painter, a woman, to execute a charming little picture. In the galleries of the Champ de Mars, this work, her only one, secured her a bronze medal. Her pretty, pale-faced nun, in her black robes, will probably inspire more sympathy than she does in the author's little drama. Julie-Constance de Saint-Florent, abbesse de Jouarre, is confined in the Revolutionary prison of the old college of Plessis. "From my window in the Collège de France," says Renan in his preface, "I see fall daily, stone by stone, the last sections of the walls of the Collège du Plessis, founded by Geoffroi Du Plessis, secretary to Philip the Long, in 1317, enlarged in the seventeenth century by Richelieu, and which was, in the eighteenth, one of the centres of the best philosophical culture. It was there that Turgot, that great man, the most accomplished in our history, received his education from the Abbé Sigorgne, the first in France to comprehend fully the ideas of Newton. The Collège du Plessis was closed in 1790. In 1793 and 1794 it became the worst prison in Paris. In it were confined the 'suspects,' more or less condemned in advance; from it no one issued except to go before the Revolutionary tribunal, or to death." In this fatal asylum, the night before her execution, the abbess meets among the other condemned the Marquis d'Arcy, who had long been her hopeless lover: certain of death in the morning for both of them, she yields to his prayers, only to find to her horror the next day that she is reprieved while he mounts the scaffold. Her attempt at suicide is rebuked by a good priest, another of the victims; and in the second act, the author sets himself, with great pains and ingenuity, to provide a happy future for his repentant heroine. Of this much tried lady MME. ALIX ENAULT, a pupil of Florent Willems and Bonnat, has made the picture reproduced in typogravure.

The decorator, MAZEROLLE, was not represented in the Exposition by any original work. In the Decennial catalogue were entered under his name his painting of the ceiling of the Comédie-Française and that of the Paris Bourse, but in the Gobelins exhibition, as already related, was shown the tapestry from his large composition, "LA FILLEULE DES FÉES," "The Fairies' God-daughter." A rather better example of his talent is the "Cascade," from the Salon of 1885, also reproduced in tapestry. The former, for all its good decorative qualities, has been somewhat objected to as a work of art, as not harmonious in color, as leaving too many vacant spaces in the design, and as replacing the marvellous palace of the fairy story by two columns which support nothing and by a niche which signifies but little. Concerning the justice of these criticisms the reader may arrive at his own conclusions by consulting the typogravure reproduction.

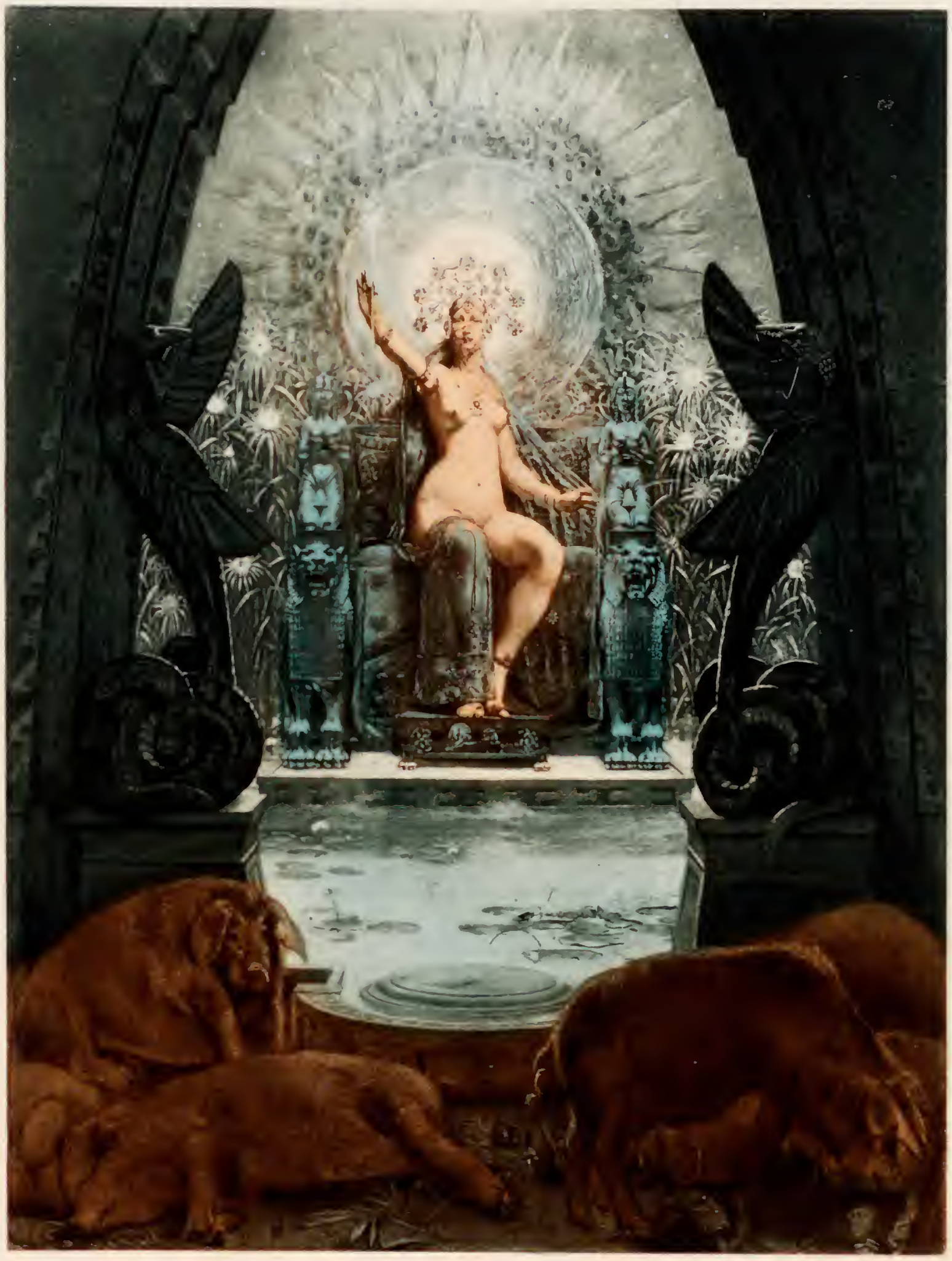
THE character of the religious art of the French section of the Exposition has already been touched upon briefly (page 10), and the opinion of one critic given concerning M. DESCHAMP'S "SOMMEIL DE JÉSUS," illustrated by a wood-engraving. This painter, who is one of the younger pupils of Cabanel, has

FRENCH SECTION.]
THE CRIPPLES OF JUMIÈGES. FROM THE PAINTING BY LUMINAIS.

CIRCE

FROM THE PAINTING BY

L. CHALON



a certain fondness for a certain round-eyed type of young woman whom he paints in a great variety of circumstances but always with a great sameness of expression. In the Exposition she appeared in two or three situations, one of them being the Virgin of this curious Nativity. Nevertheless, his works are much appreciated by the high authorities; of his eight pictures, entered in the Exposition catalogue, six were the property of various museums, one of them the Luxembourg, and a seventh, that of the Minister of Public Instruction and of the Fine Arts. The "Sleep of Jesus" was the only one for which no owner was given. Here the divine infant lies on a very red robe with the brown head of the ox very near him. The heads of the worshippers are strongly painted, not without some mannerisms, and the background is nearly black.

FRENCH SECTION.]
MARQUISE DE JAUCOURT. FROM THE PAINTING BY MME. VIGÉE-LEBRUN.

M. PIERRE LAGARDE'S "LES BERGERS" is conceived in a sincerer spirit and, if it does not seem to be any more devout than the other, it at least looks less like a piece of studio property. The painter has endeavored to render an atmospheric effect of very early morning, his angel is misty and golden against a dark bluish sky, the attitudes of his shepherds are a trifle conventional, the boy has the necessary red head and the man on the ground, the gray one. The figures are life-size and the canvas, consequently, very large. The artist has received a couple of medals, was born in Paris, and was a pupil of Mazerolle, Busson and Humbert.

AUBLET is probably one of the most uneven and uncertain of the better French painters. He has done some excellent work and his "Autour d'une Partition" in the Exposition was worthy of the gold medal that was awarded it. Yet the collection of his paintings that was exhibited in the galleries of M. Petit, during the Exposition summer, contained a very large percentage of tedious and mediocre work. Among these pictures were a number treating of the subject illustrated in the wood-cut taken from the "SUR LE GALETS,—LE TRÉPORT" of the Champ de Mars, but scarcely as good in composition or in painting as this windy scene on the bathing beach. Some of the largest canvases were particularly pretentious and unsatisfactory. Born in Paris, and a pupil of Gérôme, he made his debut at the Salon of 1873 with an "Interior of a Butcher's Shop at Tréport" which was bought by Alexandre Dumas fils the day of varnishing. The work by which he is best known is the "Lavabo des réservistes," of the Salon of 1879, an animated scene, smelling of soap-suds, in which the soldiers are all performing their morning ablutions at once, in a very long and wide watering trough. In this country, his most important example is probably the "Duke de Guise at Blois," of the Salon of 1878, in the collection of Mr. W. H. Vanderbilt. A somewhat similar work was awarded a third-class medal, two years later.

Another pupil of Gérôme, also the recipient of a third-class Salon medal, is FERDINAND GUELDRY, who was represented by three canvases at the Exposition and who received a silver medal for this "MUNICIPAL LABORATORY." Both his other pictures—similar careful realistic studies in modern industrial workshops—were owned by provincial museums. The "Laboratoire" was from the Salon of 1887. The general tone of this interior is a good yellowish-gray, and there is a high note of vivid red furnished by

one of the bottles in the middle of the nearest table. The painter exhibited his first picture, "A Regatta at Joinville," in 1881, and it has been said of him that he is "a pupil of Gérôme who combines the manner of his master with that of Manet, his antipode."

When a painter is mentioned in connection with Manet it is evidently not worth our time to look in his work for any fine qualities of repose; for that stillness which sometimes seems to be the best thing in art when all the world is noisy. So M. Gueldry's interiors may generally be defined as first-rate cataloguing, and his chemical laboratory may be compared with this one by François Bonvin. One is just as good as the other in color, *facture*, *ordonnance*, and all the other technical qualities, but there is evidently a difference in the men. Bonvin is interested "in the works, in the silence, in the softness of the light, in the life of interiors, in the coldness, the slow gestures, the placid expression of the recluses of the cloister." There is a touch of melancholy in his works as there was in his life; in February, 1866, writing to a friend to announce the suicide of his brother, Léon, worn out with poverty and discouragement, he adds,—"Now there remain three children and a weakly wife, and I myself, who am almost in as great misery, for at the present moment all the fruit that I have gathered of my labors is to have but few debts relatively to what I should have had if I had allowed myself all the necessaries of life." Léon was born in 1834, seventeen years after François; a number of his water-colors, studies of flowers, of wayside weeds, executed with admirable delicacy, are in the possession of Mr. W. T. Walters of Baltimore. The elder brother is Chevalier of the Legion of Honor; in the Retrospective section of the Exposition he was represented by ten pictures, of which "The Alembic" of our illustration came from the collection of M. Tabourier.

"Impressionism," said M. Henri Houssaye in 1882, "receives every form of sarcasm when it takes the names Manet, Monet, Renoir, Caillebotte, Degas; every honor when it is called Bastien-Lepage, Duez, Gervex, Bompard, Danton, Goeneutte, Butin, Mangeant, Jean Béraud, or Dagnan-Bouveret." The looseness of artistic criticism and of artistic classification can scarcely go further than this; the difference between the first and the last names of this long list is much too great to be spanned by the limits of any one school of painting. Jean Béraud might be said to stand about half-way between these two extremes; his technique is almost as original and yet more complete and less mannered than Manet's, his intellectual gifts are much livelier, but of the spiritual elevation of Dagnan-Bouveret he has no trace. His "Salle Graffard," the once famous place of meeting of the Parisian Communists, is an excellent example of his methods. Never were there more judicious exaggerations; the local note is forced just enough to make a telling composition and not to appear strained. The bald, black-bearded dignitary with a comforter around his neck is a portrait of a general of the Commune; the red table-cloth contrasts well with the inordinate quantity of blue smoke through which the daylight struggles; the very gentlemanly reporters form a very effective contrast to the other citizens. His water-color, "Les Claqueurs," is scarcely

FRENCH SECTION.]
MONUMENTS AND RUINS. FROM THE PAINTING BY HUBERT ROBERT.

EMBARQUÉS

FROM THE PAINTING BY

J. VAN BEERS

so good. It is "too much arranged for a comic effect," says M. Bazire. "I in nowise deny to M. Béraud his qualities of an observer *bon enfant*, who regards with a smile the things and the men of his time. Thus his 'End of the Performance' is a very well balanced composition, of an incontestable naturalness. His 'Opera Ball' and 'The Actress's Box' are very exactly noted and seem to have been produced by the camera. There is not a false line, a type forgotten; it is photographed, and it is that which offends me. I should prefer a freer rendering, one in which a personality might be distinguished." This artist had five paintings in oil and ten water-colors in the Exposition, and received a gold medal for one of the former.

[FRENCH SECTION.]
NOVEMBER. FROM THE PAINTING BY A. RAPIN.

Eugène Buland paints scenes of daily life with more introspection, his satire is much deeper, and sometimes becomes rather terrible, as in his "Héritiers." He is also capable of the most curious and most charming refinement, an elevation of sentiment that is worthy of the primitive painters, as in his "Marriage Innocent," of the Salon of 1884, now in the Museum of Carcassonne. Here the subject is a very young peasant bridal couple, carrying a beribboned little cradle and wandering in the cabbage field looking for the baby of the children's tales. The simple, innocent little fable is perfectly rendered; the impossible elevation of conception is excellently maintained. Almost equally fine is the young peasant bride making "Restitution to the Virgin," the morning after her wedding, of the Salon of 1885 and now in the Museum of Caen. The fourth of M. Buland's works that appeared in the Exposition catalogue was the "Crossbow Shooters" of the Luxembourg. The "Héritiers" was the only painting actually on the walls and came from the Salon of 1887. "M. Buland makes us reflect with his 'Heirs,'" said M. Wolff, "who belong to the little *bourgeoisie* of the country; they are in contemplation before the strong-box of the defunct; the seals have been broken; it will now be known just what the dead man possessed. These types of peasants, insensible to any other sentiment than the love of money, are well selected and marvellously rendered, with a fine simplicity of execution. It is like a chapter from Balzac."

M. Fourié's "Wedding Feast at Yport" was from the same Salon of 1887, but has no sting hidden. These cheerful rustics, whom Millet would make us believe to be fabulous, are enjoying themselves quite like their betters. An elderly lout rises from his seat to drink with the bride, the sun sifts through the branches overhead and through the rifts of the brown canvas stretched between the trees, the various personages are carefully observed and judiciously and soberly rendered. The painter has contrasted with the bluish tones of his linen the warm and very important colors of the cider, the pie and the ham on the table, and established a just transition by means of the pink dress of the little girl in the foreground. The picture is the property of the Minister of Public Instruction and of the Fine Arts.

Some of the largest of M. LHERMITTE's canvases have been brought to this country, but none quite so fine as the superb "LE VIN" of the Exposition, which was awarded the Grand Prix. Whether the painter had any concealed meaning in his work does not appear and is not material,—some of the Salon critics complained at the time that it was impossible to tell just why this great, bearded workman made his fine gesture. But of the artistic quality of the composition and of the painter-like quality of the painting, there was no question. The color is rich and sombre, worthy of the most distinguished allegorical composition on "Wine,"—the dark red of the woman's skirt contrasts with the blues of the men's blouses and with the costumes of the children. The brush work has been executed with an enormous number of little touches—though the surfaces to be covered are so large—and these react on each other in a sort of prismatic manner, much as the *taches* of the Impressionists are supposed to do. The painting first appeared at the Salon of 1885, and is from the collection of M. Henry Vasnier. The only other work which the artist had actually sent to the Exposition was "LA MOISSON," of the Salon of 1883, but he had entered four others, of which one was the property of MM. Boussod et Valadon, one of the Museum of Ghent, one of the Luxembourg and one, "Les Vendanges," of the Metropolitan Museum of New York. "La Moisson," "The Harvest," is reproduced in photogravure.

M. ALFRED-PHILIPPE ROLL occupied in the catalogues of the French paintings a space commensurate with his importance. In the Retrospective exhibition he was represented by two pictures, "THE INUNDATION IN THE SUBURBS OF TOULOUSE IN JUNE, 1875," and "The Old Quarryman;" in the Decennial collection, by ten canvases, most of them very large in size. Of these the most important were, "THE MINERS' STRIKE," "The March of Silenus," an immense gray scene of workmen in the establishment at Suresnes, the "Woman and Bull" which has been exhibited in America, "MANDA LAMÉTRIE, FERMIÈRE," a portrait of M. Alphand, the director-general of the Exposition, and a life-size study of a half-nude woman seated in the open air, seen from behind. A certain similarity of intent may be traced through all these works,—a very vigorous and determined effort to render the aspects of nature, cost what it may. The technique is sometimes almost brutal and the result sometimes uninteresting, as in the Suresnes subject, or disagreeable as in the "Strike" or the "Inundation" or the "Silenus." The latter is a realistic rendering of very vulgar naked trollops dancing around a fat old man on an ass. The portrait of M. Alphand, on the contrary, is finely observed and justly rendered; the "Manda Lamétrie," reproduced by our photogravure, is a work of the subtlest and most ingenious harmony of color, and of character expressed with distinction. The "Femme au Taureau," the "Femme assise" and the "Fête de Silène" are really only very good studies of flesh in the open air.

FRENCH SECTION.

LANDSCAPE. FROM THE PAINTING BY COROT.

The "Inundation" was first exhibited in the Salon of 1877 and was the best of the first of the painter's big and important canvases.

PORTRAIT OF MLLE. .....

FROM THE PAINTING BY

L. COMERRE

[FRENCH SECTION.]

LANDSCAPE. FROM THE PAINTING BY C. A. DE LA BERGE.

It brought him a first-class medal, and was accepted as a work of great merit and originality; it is the property of the Museum of Havre and was given by the State in 1878. The greenish-gray water is full of motion, the sky is gray and the figures are painted with spots of black tones that give them great vigor and solidity. There are suggestions of a striving for an artificially effective composition in the attitudes of all the figures and in the tremendous black head of an ox issuing out of the turbulent flood in the foreground; there are academical reminiscences in the somewhat improbable nudities, but the artist was determined that his figures should "not regard their public," as Mario Proth said of them in 1877.

"La grève des Mineurs" is from the Salon of 1880, and is the property of the Museum of Valenciennes. Like the "Inundation," it is black and tragic,—the painter's palette has charged itself not only with sombre and earthy pigments but also with the perplexity of those social problems that come to the front more constantly as the stress of modern civilization grows greater. There seems to be something more than the grime of their daily labor on these sullen workmen and their women folk,—the whole scene acquires a contemporary interest in the light of the constantly recurring stories of similar outbreaks in Germany, in Belgium, in England and in France. The artist, however, renders his theme without making his technique follow too closely his sentiment,—the highest note of light in his composition falls on the somewhat irrelevant white border of the saddle blanket of the gendarme's horse, and that on the breast of the nursing mother in the centre of the scene only comes next in value. The red of the rolled blanket on the croup of this black horse also furnishes a valuable note in the midst of so much darkness,—possibly these details of the execution were meant in some way to suggest the importance of the role played in this drama by sovereign Law. M. Roll, being a member of the jury, was *Hors Concours* and could receive no prizes for his work.

THE works of M. Gervex were arranged in a somewhat imposing group in a corner of one of the galleries of the Decennial exposition. First came the somewhat scandalous "Femme au Masque;" then the famous "Rolla," refused by the shocked Salon jury of 1878 or '77 and now the property of M. Bérardi; third, the life-size three-quarters portrait of Mlle. de Beyens, rather haughty and striking in her white dress; fourth, the Doctor Péan "enseignant à l'Hôpital St. Louis sa découverte de pincement de vaisseaux." On the adjoining angle of wall was the large "Members of the Jury of the Salon of Paintings," Bouguereau, in a brown overcoat lifting his umbrella to vote on the picture in question, Carolus-Duran showing his handsome profile, De Neuville and Detaille discussing in a distant corner, etc., etc. In the Retrospective exhibition, upstairs, he was represented by his large study of a group of young girls in their white communion dresses descending the steps of the altar of the church of the Trinity. In all these the search for good painting, of the *morceau* and of the "envelope," was most determined;—there were some bits, as in the flesh and the white drapery of the "Rolla" and the legs and picture-frame of

the porter at the right of the "Jury," that were astonishing. In the special exhibition of the Pastelists the artist was also well represented, having no less than thirteen works, most of them portraits and one of them at least, that of the Prince de Sagan, being truly remarkable. In the "Docteur Péan" everything is impartially well painted, the character of the different heads, the flesh and the linen, the atmospheric tones. The highest light falls on the breast of the patient; the greenish walls are exceedingly true in value. The head of the learned doctor was, fortunately, somewhat more striking than any of those of his associates, but the spectator's observation wanders from his authoritative countenance to that of the attentive, black-eyed assistant who is so carefully watching the patient as he chloroforms her. All the details are well rendered; as a bit of contemporary history the painting is invaluable. It is the property of Dr. Péan, and it has served to commemorate excellently well his invention of the operation of ligature of the arteries in aneurisms.

The somewhat unspiritually-minded modern painter,—casting about him for subjects, or struck with the problems presented him by the incidents of daily life in his times,—has been frequently inspired or instigated of late years to represent divers medical subjects and scenes. Even Dagnan-Bouveret, who is of better stuff than the ordinary realists, has painted the "Accident," in the gallery of Mr. Walters of Baltimore, and the large scene of the vaccination of children, exhibited in the triennial national exhibition of 1883. Both these canvases were in the Exposition catalogue, and the latter was actually on the walls. Then there were also, on these same walls of the Palais des Beaux-Arts, the "Doctor Charcot" of M. Brouillet, also in the French section, "The Vaccination for Rabies," of M. Laurent-Gsell, in the Swiss, and the "Hospital Ward," of Senor Luis Jiminez, in the Spanish. These are very large canvases, with many figures the size of life or near it, conceived soberly—without any undue straining for effect, and most carefully and judiciously rendered. The painting problems in each case are the ordinary ones offered by well-lighted interiors, occasionally, as in the canvases of Gervex and Jiminez, the contrasts of flesh tones and white linen; the motives that have actuated the artists seem to have been rather psychological than technical. The contemporary human interest, the attitude of many trained intelligences in presence of the confrontation of old problems by new methods, the mere recording of new triumphs of science—these seem to have been the propelling influences, rather than those more purely professional ones that inspired the "Lessons of Anatomy" of the Dutch and Flemish painters. And it is the intelligent presentation of these unpictorial things that gives the modern works a greater general interest than mere good painting alone would do,—suffering humanity (potential and actual) stops to regard these scenes with a quickness of apprehension that would not be evoked by any excellence of *facture*.

N exhibit was made by the sculptor Carpeaux in the Retrospective exhibition, consisting of nine works, of which five were marble busts, portraits, in which he excelled. The figure pieces were, a plaster copy of his famous "Dance," from the front of the Opera House, a plaster group of "Daphnis and Chloe," a cast of the "Flora," from the pavilion of Flora of the Louvre, and a plaster copy of his fountain group in the Avenue de l'Observatoire, the "Four Quarters of the Globe." The last named was set up in the centre of the open space under the dome of the Palais des Beaux-Arts. The group of the dancers is an old story by this time; it still stands—or writhes—where it was set up in 1869, and the stains of the ink thrown on the night of August 27th on the thighs of the female figure, seen in front in our woodcut, have long been removed.

The "Woman taken in Adultery," by Jean Cambos, is the best known work of its author. At the Philadelphia Centennial of 1876 it was exhibited in bronze, under the title of the scornful speech which

THE AGE OF STONE

FROM THE PAINTING BY

F. CORMON

THE VICTORS OF SALAMIS

FROM THE PAINTING BY

F. CORMON